

# Mp3 Mertyl - Through The Colors Of Time



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Acoustic guitar based singer / songwriter folk rock; mellow, with descriptive lyrics, unpredictable harmonies and haunting melodies--analogue synth and keyboards weave ear pleasing tapestries--good "chill-out" tunes . . . oh, furnace and dryer make a came 9 MP3 Songs EASY LISTENING: Background Music, FOLK: Gentle Details: Due to unfortunate circumstances this cd is currently unavailable. Please check out some other cd's that Rufus produced that are available at cdbaby: xoreality and mertyl-femme. rufus stennis brown's 1st cd. set aside the production quality, the harmony and lyrics define the compositional inspirations for this CD... produced / played / recorded by rufus stennis brown. To hear how the production quality has improved, check out o.x. reality; rufus' latest project: cdbaby.com/cd/rsbrown or theloveland.com/rufusstennisbrown/rufusstennisbrown.html goto shockrandomfor some random odd strange (stories, art and mp3s) have fun. Review of Mertyl's "Through the Colors of Time" 2003 CD from the Kishwaukee College Paper, The Kaleidoscope; November 20th 2003, written by Eric Rood: "When music instructor Rufus Brown handed me a copy of his latest project, Mertyl, I must admit I was a bit nervous, expecting to hear the odd, quirky sounds that were characteristic of anything else of his that I had heard. However, upon listening to the album, called "Through the Colors of Time" I was pleasantly surprised to discover that it was essentially a singer / songwriter kind of album, not at all unlike Beck's last effort "Sea Change." Of course, it's a bit more sparse than anything done by Beck, as Brown recorded all tracks himself at [L'studio Mother Cracker]. The album is centered around Brown's vocals and his acoustic guitar track, but there are several tracks where a programmed synthesizer adds some amazing textures to the song. Some highlights of the nine song LP include "Lost to the World," [track 5] which features some interesting percussion and a very Eastern kind of feel to the music, and "Naked Sun," a sparse arrangement of open chords on an acoustic guitar with some great vocals and harmonies (not to

mention some very ambient keyboard parts). Brown, however, does include a couple of tracks that are reminiscent of his stranger stuff, like the final track, "She is Free [sic]." Featuring a haunting, whispering vocal track behind the main vocal melody, "She is Free" also features some odd chord progressions over a simple drum track, creating a very awkward and unique feel to the music. My favorite track was "The Colors of Time," which, again, is a very simple recording, featuring an acoustic guitar, a synth and vocals. Very reminiscent of early Beck, this song is just amazing for its ability to create interest despite its amazing simplicity. "Through the Colors of Time" is quickly becoming one of my favorite albums to listen to. It comes with my highest recommendations particularly if you are a music fan...." (author: Eric Rood)

The Birth of Mertyl: The inception of Mertyl began as an intensely strange, avante guard musical experiment: LPX3 (1992c.). The founder of LPX3 was Luther (last name is unknown). Luther, and this can only be understated, was-when I knew him, an odd bird. At that time, LPX3 specialized in "recording art." There exists a good 10 hours of recorded material ranging from backwards loops of himself say "mmm" to poly-tempo jazz impromptus strangely titled after Wagnerian heroes and demigods. Rufus Brown joined Luther in an attempt to forge a real-time "Luther Live" experience. It failed. Instead of interesting the audience, "Luther Live" revolted and angered the audience. In despair, "Luther Live" dissolved, but the spirit of success did not, enter Brett Vandonsel. Brett's experience with actual music-having written and co-produced his Trouser funk CD-brought a more marketable flair to the trio, re-titled "Bowel." The music was still awful by most standards, but it had somewhat of an understandable pulse nonetheless and the tunes were under 20 minutes long, but not by much. In 1999 Luther suffered a severe nervous breakdown; a believed undiagnosed schizophrenia is to blame. Since 1999 nothing has been seen nor heard of Luther with the exception of a postcard every six months from some remote location around the world saying nothing but  $L = (p^2 - p) / 2$ . After a couple of years of "off-time"-Rufus becoming Director of Music at some obscure college in Northern Illinois (Kishwaukee College) and becoming Ostrogothic King of the World, Brett and Rufus rejoined to work on a purely "sell-out" pop / electronica music project with high hopes of making it BIG and FAMOUS. By chance, the inspired Johanna McKenzie Miller, after hearing the phrase "Big and Famous," said, "I want in! But, ah, I, not to be rude or anything, do not, ah, how shall I put this without hurting your [Rufus'] feelings, like the name BOWEL. I mean, do you think that someone as sweet and nice and pretty as me could sing for a band called BOWEL, I mean, what the hell is wrong with you people." After much heartache and pain; after much soul searching and

experimentation; after much meditation and tears; after much committee work and marketing, the band's name became MERTYL. And everyone was very happy. Almost Present State of Mertyl: Mertyl is a reasonably new band, conceived in Spring of 2003. It's an odd collection of talent; made up of singer / songwriter, Rufus Brown, Johanna McKenzie Miller, Brett Vandonsel and percussionist, Joe Bianco. All the musicians are active in the Chicago area: Johanna McKenzie Miller is never not in some show or another-whether it be acting for the Shakespeare theatre company on Navy Pier or singing opera at Ravinia. Joe's always producing or recording some band or another and Brett sits patiently at home designing some strange musical oddity such as a banjello or a guitariolin or a hammerclavatuba or an austrolopithicus afarensis. Rufus Brown, self-proclaimed ostrogothic king of the world, while not busy writing pseudo-fictitious band bios, focuses mainly on Mertyl. He loves Mertyl, it is his pride and Joy. While it seems to be a bit of a challenge to get all the members of this band together to rehearse, Mertyl can manifest itself as a solo act with Rufus and his guitar, a duet with either Johanna and Brett; a trio with any of the members including Rufus (so, Rufus and 2 of the other 3 . . . oh the math, oh my head, oh this bio) or, if a dream comes true, the whole quartet. Through the Colors of Time is Mertyl's first "release," but they've recorded hours of material. Having ready access to recording studios in the Chicago area allows Mertyl to release only what they consider to be the very best of their Material. Mertyl is presently in production on "Sweet Little" their second CD. Interested in contacting Rufus, feel free to send email to [Rufus@foxvalley.net](mailto:Rufus@foxvalley.net). Interested in information on Mr. Figg and Nancy Reagan, I suggest you email them. Shell on (clap clap) Shell off (clap clap) Shell on Shell off Egg! Notes on the tunes: She Exposes: Glass Jug percussion--that's the intersting bit. And Slips Away: Bjork influence. Drifting By: Guided by Voices influence, until the Jazzy B-section. But I think it's also Aimee Mann influenced more so than Guided by Voices, yeah, that's right. Is Me: Hmm, I dig playing this tune, it's always my first tune at gigs. The opener, don't know why. 2 keyboards, listen with head phones to get the right left stereo imaging thing happening. Yum. Lost: (Lost to the World) Furnace percussion, that's my furnace and my arms were aching when I was finished recording that. 2 guitars, right left and 2 cellos right left. . . again, a good one for head phones friend. Naked Sun: Most instruments, Acoustic Guitar with Drop C tuning, Electric Guitar, Analogue Synth (well, digital analogue modelling synth, yes, there's a difference but I'm not picky) bass . . . Naked Sun is a really bad book by Asimov--a novel, you know, he's written over 420 books . . . why did I read it and get into it if it was bad, well, it was fun, that's why, fun I tells ya... Yours for the Momenent:

Oh, I like this tune. . . hmmm, oh, the vocal harmony, that was interesting, listen to it, . . . Through the Colors of Time: Ah, a choir of me. She's Free: Listen to the texture, the background noise, employs my dryer and other basement sounds recorded then manipulated and cut up and sliced and technofied and electronica-aided and now . . . Enjoy, buy it then send me some email! Rufus@foxvalley.net

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